

## The Evening World's Perfect Figure Contest

Conducted by Pauline Furlong

To Make Perfectly Proportioned for Their Height Women Who Are Now Fifteen or More Pounds Over or Under Their Proper Weight.

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### Reducing—Lesson II.

The Importance of Proper Diet in Reducing.

IT IS my earnest wish that all readers who are trying to reduce follow the obesity diet faithfully and omit all foods which are forbidden. A few weeks will prove to all just what the right kinds of foods will do and when you are really convinced that you CAN reduce, more than half the battle for health and better figure is won.

Again I shall warn readers that starvation methods must not be resorted to in order to hasten the reduction and such a course may lead to serious complications and also disgust you with the entire obesity regime. There really giving it a fair chance to prove just what wonderful benefits may be derived from it through following it with persistence, patience and intelligence.

The obesity diet is really the healthy one and contains a very large variety of wholesome foods, omitting heavy starches, sweets and fats, which, after all, should be eaten only in great moderation, if at all, by persons past youth or those who are not constantly physically active.

Most readers know that constipation, indigestion, flatulence, acidity, shortness of breath and other disorders arise from eating foods containing large amounts of starches and sweets and insufficient exercise to properly digest them.

#### The Diet for Reducing.

FOLLOWING is the complete obesity diet:  
All meats but pork in any form (bacon, ham, etc.) are allowed. Poultry, game and poultry, except geese, may be eaten.  
Shell fish, oysters, clams, lobsters, shrimps and all fish except salmon are allowed. Heavy cream sauces, butter and oil dressing must be omitted.

Meat jellies and thin soups are allowed.  
All dark breads but Boston brown are allowed, but should be eaten sparingly by those trying to reduce. Gluten and bran breads are recommended as the best.

The following vegetables are allowed: Cabbage, cooked and raw; kale, spinach, Brussels sprouts, sauerkraut, string beans, turnips, cauliflower, celery, beets, beet tops, radishes, artichokes, celery root, lettuce, romaine, endive, egg plant, tomatoes, chloery, escarole, onions, cucumbers, mushrooms, peppers, pumpkins.

All fruits except bananas and grapes are allowed.  
Gelatin and water lozenges may be eaten for dessert, also raw and stewed fruits of all kinds, when sweetened with some sugar substitute.

Buttermilk, skim milk, cider, lemonade, orangeade, coffee and tea without sugar or cream are allowed.  
Fried foods must be omitted entirely.

#### Answers to Readers' Queries.

from the monotony of your office work.

NUMBER OF HOURS TO SLEEP—HENRY R.: Most persons require at least eight hours sleep to keep in good condition. It is certainly better to have too much than not enough, unless you are trying to reduce.

SPARSELY FED—T. H.: As a matter of fact you are better off with simple foods because those who eat them, whether from necessity or choice, are always in better health than those who are too well fed.

THE complete diet for reducing printed in to-day's lesson for the stout contestants and other readers who are following the course will not be printed again in the near future, so, because it is very important that it should be followed faithfully, you should clip it out and paste it on card-board and keep it in a convenient place for frequent reference.

To-morrow a lesson on diet will be printed for thin contestants and readers who are developing their figures. Proper diet is quite as important as exercise whether one is attempting to reduce or develop, or to keep at the present measurements a figure already properly proportioned.

ABDOMINAL MUSCLES—MRS. H. G. D.: These muscles are the most important for breathing and health, and must be kept in condition to avoid constipation, indigestion and other disorders. Trunk raising, body bending and twisting, and deep knee bending are best for the abdominal muscles.

VERMIN IN HAIR—MRS. K. H. G.: Use tincture of kerosene. Saturate the hair with this and then tie it in a towel for twenty-four hours. Shampoo in the morning with mild castile soap. Repeat if necessary.

LARGE ABDOMEN—MRS. H. D.: This may be due to lack of exercise, too much food, faulty standing position or excess of fat in the great omentum, a membrane which is intended to protect the bowels. Suitable exercises and less foods of all kinds will correct this.

HEADACHE AND INSOMNIA—MRS. G. H. T.: After working hours you should change all clothing and take a tepid bath; then after dinner have a little music, take a short walk, breathe deeply and try to get to something to relieve the tired brain.

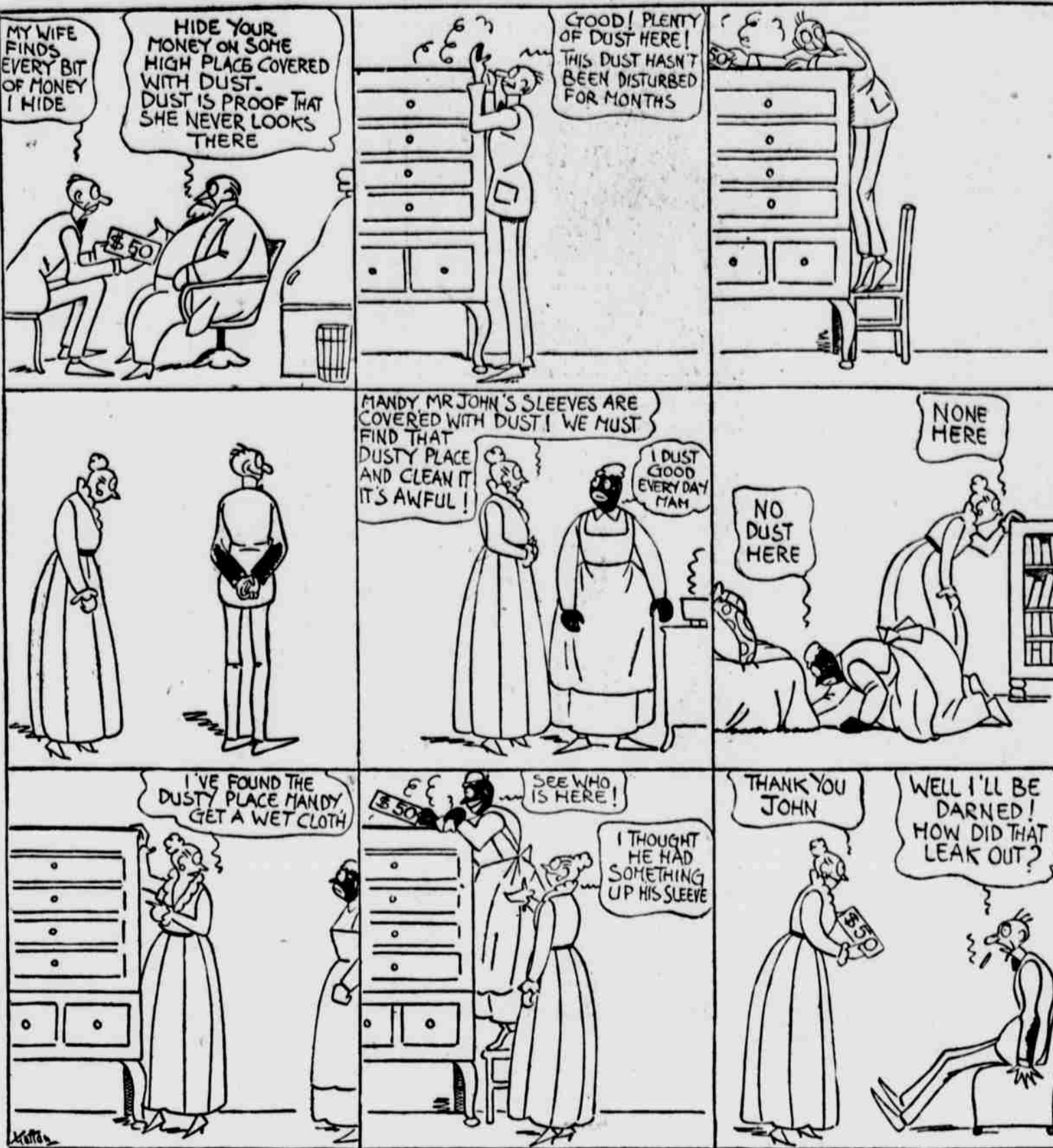
SOME Little Known Uses for Forest Products

THERE is a far greater variety of uses for wood products than the public realizes and at the present time the discovery of new and interesting applications is progressing rapidly, through the efforts of investigators, Government, powder for munitions or blasting, disinfectants for protection against disease and artificial silk for clothing are among the products obtained from wood in whole or in part. A very popular mechanical, the acetone used as a solvent in making nitrocellulose powders is derived from wood. Black walnut is so much in demand for gunstocks that other woods, especially birch, are being substituted. It is stated on good authority that in Europe there is a shortage of willow for making wooden legs. The Forest Products Laboratory at Madison, Wis., has conducted extensive experiments in the production of grain, or styly, alcohol from wood and has had some success in raising the yield and lowering the cost of production. If this process can be put on a commercial basis it will make available for profitable use millions of tons of sawdust now wasted.

## A "Leak"

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By Maurice Ketten



## The Blind Man's Eyes

Romance and Mystery Unfold on a 'Cross-Continent Train'

By William MacHarg and Edwin Balmer

BEST NOVELS PUBLISHED EVERY TWO WEEKS.

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SYNOPSIS OF PREVIOUS EPISODES.  
Gordon Vander, Seattle capitalist, is mysteriously murdered. Connelly, conductor on a transcontinental train, is called to the scene of the crime, and after a long search, he finds the body of the victim in a baggage car. He is then taken to the police station, where he is questioned by the chief of police. He is then released, but he is not satisfied with the explanation given to him. He is then taken to the hospital, where he is treated for his wounds. He is then released, but he is not satisfied with the explanation given to him. He is then taken to the hospital, where he is treated for his wounds. He is then released, but he is not satisfied with the explanation given to him.

### CHAPTER V.

(Continued.)

ARE you ready to go back to our car now, Harriet?" Avery inquired when she had finished her breakfast, though Eaton was not yet through.

"Surely there's no hurry about anything to-day," the girl returned. They waited until Eaton had finished. "Shall we go back to the observation car and see if there's a walk on the track or whether it's snowed over?" she said impudently to the two. They went through the Pullmans together.

The first Pullman contained four or five passengers, but the one in which Eaton had his berth, was still empty as they passed through. The next Pullman also, at first glance, seemed to have been deserted in favor of the diner forward or of the club-car further back.

The porter had made up all the berths, except one; but some one still was sleeping behind the curtains of Section Three, for a man's head hung over the aisle. It was a gentleman's head, with long, well-formed fingers, sensitive and at the same time strong.

That was the berth of Harriet Dorne's father, Eaton gazed down at the head as he approached the door, and then he looked up quickly to the girl. She had observed the head, as also had Avery; but, plainly, neither of them did not disturb the man behind the curtain, but Eaton, as he saw the hand, started.

He was the last of the three to pass, and when he approached the door, he saw the hand sticking out into the aisle, and he saw the head hanging over the side. He was the last of the three to pass, and when he approached the door, he saw the hand sticking out into the aisle, and he saw the head hanging over the side. He was the last of the three to pass, and when he approached the door, he saw the hand sticking out into the aisle, and he saw the head hanging over the side.

ly it had blown a blizzard after the train stopped at 4 that morning. "There's no way from the train," Harriet Dorne lamented.

"What shall we do with ourselves, then?" "Cribbage, Harriet? You and I?" Avery invited.

She shook her head. "If we have to play cards, get a fourth and make it auction; but must it be cards? Isn't there some way we can get out for a walk?"

"There's the top of the cars, Miss Dorne," Eaton suggested. "If we could get up there we'd get a fairly decent walk and see everything."

"Good!" the girl applauded. "How do we get up?"

"I'll see the conductor about it," Eaton offered, and before Avery could discuss it he started back through the train.

### CHAPTER VI.

NEARLY all the passengers had now breakfasted. Connelly, therefore, took a seat in the diner, breakfasted leisurely and after finishing, went forward to see what messages had been received as to the relieving snow-ploughs. Nothing definite yet had been learned. Connelly walked back through the train. Dorne by now must be up, and might wish to see the conductor. Unless Dorne stopped him, however, Connelly did not intend to speak to Dorne.

As Connelly entered the last sleeper, his gaze fell on the dial of pointers which, communicating with the push-button in the different berths, tell the porter which section is calling him, and he saw that while all the other arrows were pointing upward, the arrow marked "3" was pointing down. Dorne was up, then—for this was the arrow denoting his berth—or at least was awake and had recently rung his bell.

Connelly looked in upon the porter, who was cleaning up the washroom. "Section Three's getting up?" he asked.

"No, Mistah Connelly—not yet," the porter answered. "He ring for?" Connelly thought Dorne might have asked for him.

"He didn't ring. He ain't moved or stirred this morning." "He must have rung," Connelly looked to the dial, and the porter came out of the washroom and looked at it also.

"Is the jan's sake, I didn't hear no ring, Mistah Connelly. It must have been when I was out on the platform."

the hand had not moved. Nothing was changed about it since Connelly had seen it before.

"Wait!" Connelly seized the porter by the collar and asked him to follow him to the rear of the train, where, taking the keys from the conductor, let him out of the rear door of the car and relocked the door behind him.

Without alarming Harriet Dorne he got Avery away and out of the car. "Is it something wrong with Mr. Dorne?" Donald Avery demanded as Eaton drew back to let Avery precede him into the open part of the car.

"No the conductor says," Avery pushed past him and leaped forward as he looked past the surgeon. "What has happened to Mr. Dorne?"

"You see him as we found him, sir," Connelly stated down nervously beside him.

Avery leaned inside the curtains and recoiled. "He's dead!" "The doctor hasn't made his examination yet; but there seems no doubt he's dead," Connelly was very pale but controlled.

"It's been murdered!" "He's been murdered," Connelly agreed. "Avery stood clinging to the curtain, his eyes darting from one to another of the three men.

"Will you start your examination now, Dr. Sinclair?" Connelly suggested. "No—I'll ask you to wait a minute."

Noises were coming to them from the platforms at both ends of the car, and the doors were being tried and pounded on, as passengers attempted to pass through. Connelly went to the rear, where the negro had been posted; then, repassing them, he went to the other end of the car. The noises ceased. "The Pullman conductor is forward, and the brakeman is back there now," he said, as he turned to them. "You will not be interrupted, Dr. Sinclair."

As the surgeon carefully and deliberately pulled back the bedclothing and exposed the body of the man clothed in pajamas, the others watched him. Sinclair made first an examination of the head. Completing this, he unbuttoned the pajamas upon the chest, loosened them at the waist and prepared to make his examination of the body.

"How long has he been dead?" Connelly asked. "Life is still present," Sinclair answered guardedly. "Whether he will live or ever regain consciousness is another question."

"One you can't answer?" "The blow, as you can see," Sinclair touched the man's face with his left finger-tips—"fell mostly on the cheek and temple. The cheekbone is fractured. He is in a complete state of coma, and there may be fracture of the skull. Of course, there is some concussion of the brain."

jury was plainly beyond Connelly. "How long ago was he struck?" he asked.

"Some hours." "You can't tell more than that?" "Longer ago than five hours, certainly."

"Since four o'clock, then, rather than before?" "Certainly, and longer ago than five o'clock this morning."

"Could he have revived half an hour ago—say within the hour—enough to have propped the bottom and rung the bell from his berth?" Sinclair straightened and gazed at the conductor curiously. "No, certainly not," he replied. "That is completely impossible. Why did you ask?"

Connelly avoided answer. The doctor glanced down quickly at the form of the man in the berth; then again he confronted Connelly. "Why did you ask that?" he peremptorily asked. "What's the matter with this berth recently?"

"The pointer in the washroom, indicating a signal from this berth, was turned down a minute ago," Connelly had to reply. "A few moments earlier all pointers had been set in the position indicating no call."

"What?" Avery cried. "What was that?" Connelly repeated the statement. "That was before you found the body."

"That was why I went to the berth—yes," Connelly replied; "that was before I found the body."

"Then you mean you did not find the body?" Avery charged. "Some one passing through this car a minute or so before you must have found him!" Connelly attended without replying.

"And evidently that man dared not report it and could not wait longer to know whether Mr. Dorne was really dead; so he rang the bell!"

"Ought we keep Dr. Sinclair any longer from the examination, sir?" Connelly now seized Avery's arm in appeal. "The first thing for us to know is whether Mr. Dorne is dying, isn't it?"

"Of course, by all means proceed with your examination, Doctor," Avery directed.

CHAPTER VII.

THE surgeon, having finished loosening the pajamas, pulled open and carefully removed the jacket part, leaving the upper part of the body of the man in the berth exposed.

There was no mark or bruise upon the body, except that on the right side and just below the ribs there now showed a scar about an inch and a half long and of peculiar crescent shape. It was evidently a surgical scar and had completely healed.

Sinclair, however, it appeared, had not yet finished his examination. "Will you pull down the window curtains," he directed.

As Connelly, reaching across the body, complied, the surgeon took a matchbox from his pocket, and glanced about at the three others as though to select from them the one most likely to be an efficient aid, he handed it to Eaton. "Will you help me, please?"

"What is it you want done?"

"Strike a light and hold it as I direct—then draw it away slowly."

He lifted the partly closed eyelid from one of the eyes of the unconscious man and nodded to Eaton: "Hold the light in front of the pupil."

Eaton obeyed, drawing the light slowly away as Sinclair had directed, and the surgeon dropped the eyelid and exposed the other pupil.

"What's that for?" Avery now asked.

"I was trying to determine the seriousness of the injury to the brain. I was looking to see whether light could cause the pupil to contract."

"Could it?" Connelly asked. "No; there was no reaction," Avery started to speak, checked himself—and then he said: "There could be no reaction, I believe, Dr. Sinclair."

## Original Designs for The Home Dressmaker

Advice in the Selection of Materials and Styles for All Types Furnished by The Evening World's Expert.

By Mildred Lodewick

### Description.

ALTHOUGH the possibilities of the blouse have definite limitations, the blouses which we have been wearing this winter are quite different from those we used to wear. The main distinction is in the peplum effects and chemise styles, which, dropping over the skirt, and being of elegant fabric, go far toward converting a suit into an afternoon frock.

In view of this fact, it is regrettable that these blouses should have been introduced in a season when the frock has enjoyed such strong favoritism, as the fullest appreciation of the blouse has not been possible.

However, it is probable that the spring will look more kindly on the blouse, for the women who forsake the suit this winter can scarcely feel that a topcoat is trig enough for spring.

The two models shown to-day are attractive in their individual charm. The one at the left is of georgette crepe in a color such as flesh pink, pale yellow, green or lavender, with collar, cuffs and belt of silk in a harmonizing or prettily contrasting color. Turquoise blue would be effective for the trimming pieces on any of the colors mentioned. The blouse at the right shows the new square neck line in conjunction with a collar of unusual individuality. The main portion of the blouse is of satin, opening down the back, with the collar pulled through two slits in the front. The collar and sleeves may be of georgette crepe, either in a color to match the satin or of white if the satin is of a pale shade. The pointed girdle effect and peplum are finished with a hem-



TWO DISTINCTIVE BLOUSES FEATURING THE PEPLUM EFFECTS.

### Answers to Queries.

Will you please advise me if one-piece dresses with a narrow sash will be the style this spring? Would a dress of old rose serge become me with a white collar? Am seventeen years old, have dark hair and complexion, brown eyes.

MISS A. L. M.  
Yes, to both of your questions.

I am to read a paper at a club meeting and desire your aid in regard to a suitable dress. Have 1 1/2 yards of gray brocade satin like sample, 40 inches wide, which I would like to make use of. Am twenty-nine years old, five feet three inches tall, have reddish light hair, gray blue eyes, good skin.

MISS C. C.  
Self-color crepe de chine or georgette crepe. Pinot finishing of neck and sleeves done in silver.

I have a dress made like enclosed sketch and would appreciate your suggestion as to a way of lengthening it. It cannot be let down, as the hem is faced.

G. E. W.  
Attach a hem of self-color georgette crepe or velvet to the under side of the skirt a little way above the lower edge, so that the skirt will drop loose like a tuck over the hem.

Will you please suggest a dress for a figure such as mine? Bust 50 in., waist 40 in., hips 50 in. Am thirty-five years old, 5 ft. 6 in. tall. Have gray blue eyes, good complexion, high color.

MRS. W. C.  
Green crepe meteor, black satin girdle, black embroidery. Sleeves could be of georgette crepe, collar of green velvet.

To Mrs. V. H.: See answer to Mrs. W. C.

Will you please advise me what colors to use in developing a Folly costume like sketch? MRS. J. W. K.

Yellow for waist and upper peplum, red for second tunic, black for third and red for the lower skirt. Red and yellow sleeve caps, black streamers. Hat with front half of yellow and back of red, black crown.

I have enough material, like sample (dull blue and gold color), will I desire to make into a blouse. Will you suggest some pretty style a bit out of the ordinary? Am twenty-three years old, 5 ft. 3 in. tall.

ANNA M.  
Gold ribbon slipped through piped or button-holed slashes. Blue and gold head embroidery.

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